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CATALOGUE OF SCULPTURE
BY PRINCE PAUL TROUBETZKOY

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Monument of the Emperor Alexander III (1881–1894)
Place Znamienskaïa, St. Petersburg
Dedicated June 5, 1909

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CATALOGUE OF SCULPTURE

BY PRINCE PAUL TROUBETZKOY

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AT THE HISPANIC SOCIETY OF AMERICA

FEBRUARY 12 TO MARCH 12, 1911

WITH INTRODUCTION BY
CHRISTIAN BRINTON

THE AMERICAN NUMISMATIC SOCIETY
NEW YORK 1911

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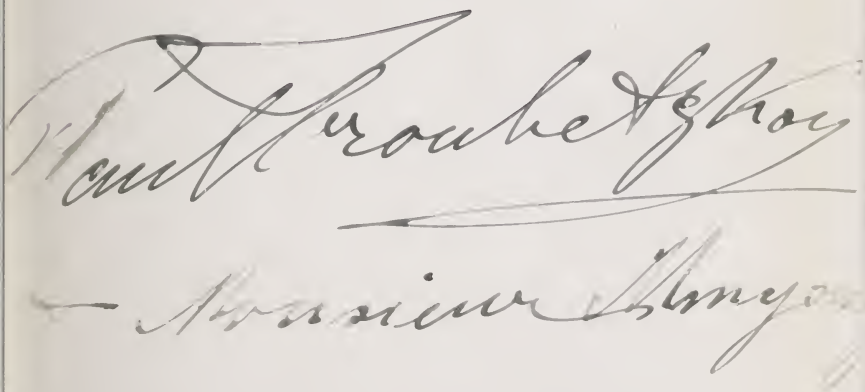
PAUL TROUBETZKOY

BY

CHRISTIAN BRINTON



Project for a monument of the Emperor Alexander II,
Czar of Russia 1855 to 1881,
who from 1858 to 1861 emancipated 23,000,000 serfs

PAUL TROUBETZKOY

I

BIOGRAPHICAL

THE creator of the spirited and graphic phase of modern sculpture which is herewith collectively presented for the first time in America was born February 16, 1866, at Intra, Lago Maggiore. The second son of Prince Pierre and Princess Ada Troubetzkoy, née Winans, his childhood and youth were passed amid the picturesque surroundings of his birthplace, where nature and art seem to have achieved their own serene and indissoluble unity of form and color. Despite the fact that there were no specific esthetic proclivities in his immediate ancestry, the boy's artistic instincts manifested themselves at the conspicuously early age of six, that which first aroused his interest in such matters being the visit to the family home of a well-known Italian portraitist who was engaged in painting likenesses of his

parents. Though he was fond of drawing, and had also amused himself by cleverly tinting the countenances of a set of marionettes with which he and his brothers used to play, it was, however, sculpture that attracted him most. He began modeling in soft bread, and later in wax, his subjects being the heads of dogs and other domestic pets so plentiful around the house. Desiring to widen the scope of his activity, he next chose as model a tattered mendicant who used to loiter about the villa gates, and whom he bribed to pose by offering him his own dessert of fruit or sweets, an act of epicurean abnegation sufficiently rare in a child not yet in the teens. Although strong, healthy, and devoted to exercise in the open air, particularly tramping or riding among the mountains and along the lake front, he was uncommonly absorbed in his chosen task, and tried his hand by turn at every sort of theme. Having completed an exceptionally faithful and lifelike head of a horse, his mother, who had thus far regarded the boy's efforts mainly in the light of juvenile diversion, became so impressed by his ability that she was moved to take the work to Milan, where she submitted it to the inspection of the sculptor Grandi. With the ready discernment of a practised executant, Grandi at once pronounced the bit of wax a production of youthful

Project for a monument of Dante

The Grand Duchess Serge

genius, and urged the lad's mother to allow him to pursue the vocation of an artist.

Though from the outset she had sympathized with his tastes and encouraged his efforts, the question of his embracing art as a profession was quite a different matter and one upon which the boy's father, moreover, held decided views. His eldest son and namesake, Pierre, having already been granted permission to devote himself to painting, it was the prince's wish that the second should adopt a military career, and with this end in mind sent him at seventeen to his relatives in Russia, with the hope that a change of scene would lessen his growing enthusiasm for artistic pursuits. As might, however, have been expected in a youth possessed of such pronounced talent and individuality, the reverse proved to be the case, and after a limited sojourn he was somewhat reluctantly allowed to return to Italy and begin his studies at Milan. His interest at this period was equally divided between color and form, and for a while he took lessons of the painter Ranzoni. Yet not wishing to follow too closely in the footsteps of his brother, who was shortly to establish himself in England and later in America, he finally decided to adopt sculpture as his definite esthetic medium.

That which may be called the formal artistic ap-

prenticeship of Paul Troubetzkoy was a brief though typical episode. He started as a pupil of Barcaglia, but, being essentially restless and independent of temperament, left after a few days and joined the classes of Ernesto Bazzaro at the Brera. It was the same story again, for at the end of two months' repellent routine he turned his back squarely upon conventional instruction and, taking a studio by himself, set to work entirely upon his own account. The simple fact of the case is that the young man already had definite ideas on sculpture as well as on many other points. From infancy almost he had been training his innately remarkable powers of observation and handling and had evolved a highly personal mode of expression. His free, outdoor nature rebelled against the restricted atmosphere of the atelier. The subjects given, moreover, did not enlist his interest in the least degree, as he much preferred the lithe grace of hound or horse to the sterile immobility of the customary plaster cast. Once he realized the empty and soulless character of academic tradition, he did not hesitate, and thenceforth chose only such themes as aroused his keenest artistic enthusiasm, and strove to interpret them after his own vivid fashion.

His first important appearance was in 1886, at the Palazzo di Brera, when he exhibited the figure of a

The Grand Duke André Vladimirovich

Prince Leon Galitzin

horse, which, despite its freedom of execution, was well received. Encouraged by this success, he was even more cordially welcomed the following spring in Venice. It is true that his broad, impressionistic style aroused a certain amount of opposition among official circles, yet from the very beginning it also found warm partizans. Though he meanwhile sent work to the various current Italian exhibitions, it was not until 1894, when his "Indian Scout" was seen in Rome, that he achieved what may be called substantial public recognition. Awarded the gold medal, and later purchased for the Gallery of Modern Art in the Italian capital, the group for numerous reasons marks an epoch in the development of Prince Troubetzkoy's art. Following his invariable custom, both rider and horse were modeled direct from life, the originals having been discovered in the picturesque ranks of Buffalo Bill's Show, which had visited Milan the previous season. In nothing that he had hitherto undertaken did the sculptor more emphatically evince his contempt for convention and his ability to cope with an entirely novel subject. As may be inferred, his range during those eager, acquisitive years was uncommonly wide. Having conquered his position as an interpreter of animal form, he next turned his energies to portraiture, the bust of Signor F. Came-

roni being one of the earliest in date as well as the most vigorously conceived of a long series of similar works. Themes which enlisted equal interest were the endearing intimacy of domestic life and the aristocratic charm of young womanhood, and in both of these fields he was quick to reveal qualities which won for him the increasing consideration of press and public. As an example of that innate distinction of style which has since become so instinctively associated with his name, reference must here be made to the seated figure of Mme. Hoerneimer, the original version of which bears the date of 1893, and which already reveals him in complete possession of his power of gracious, spirited presentation. And, furthermore, nothing could give a better idea of the young man's astonishing versatility than a realization of the fact that he was capable of modeling in the same year two such radically opposite works as the austere "Indian Scout" and the exquisitely instantaneous "Mme. Hoerneimer."

The almost equally attractive full-length of Signorina Erba, shown at Venice in 1895, was followed by two works in bronze, one a head and the other a female figure, which were seen at the Esposizione di Belle Arti at Florence in 1896. In common with other members of the younger Italian school, Prince

Tolstoy on horseback (1899)

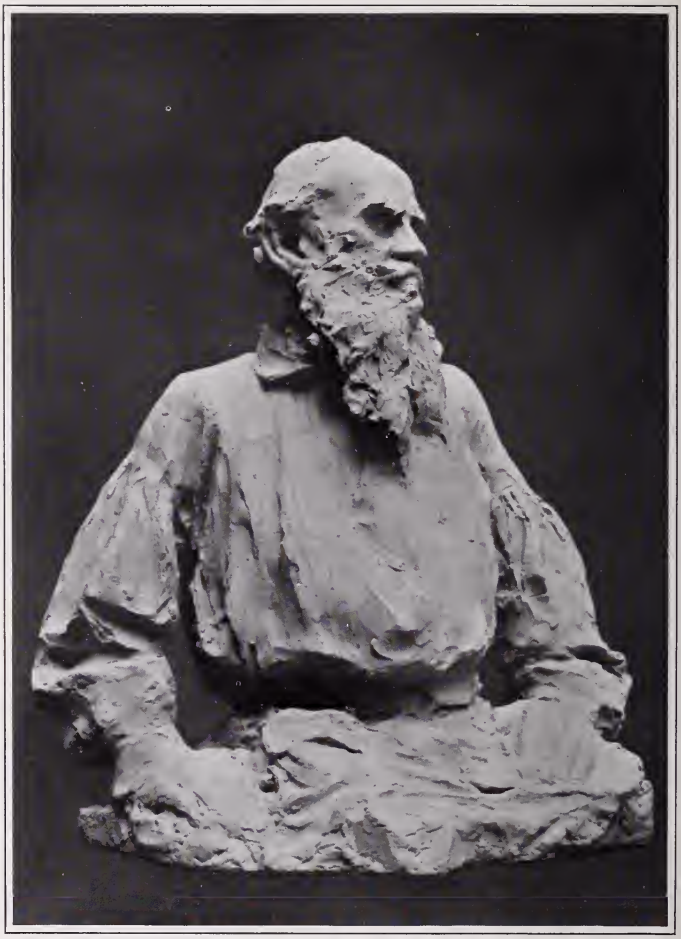
Tolstoy on horseback (1910)

Troubetzkoy was not slow to appreciate the progressive policy of the Venice International Exhibitions, and has from the beginning been regularly represented at these admirable biennial displays, which easily rank as the best in Europe. Although thus far classed as an Italian, and specifically a Lombard sculptor, Paul Troubetzkoy could not lay claim to a single drop of Latin blood, and as his powers matured he felt more and more strongly the call of his dual racial heritage. Ever restless and desirous of change, he first decided to try his fortune in America, the home of his mother's family; but, at the instance of relatives in Moscow, eventually settled in that typically Russian city in the spring of 1897. The move proved an auspicious one, and his success was almost immediate, his initial commission being for a full-length figure of the Grand Duchess Elisabeth Feodorovna, wife of the Grand Duke Serge Alexandrovich, Governor-General of Moscow, and his next being a bust of Count Tolstoy, of whom he later made several searching and powerful portraits. His meeting with Tolstoy proved of more than ordinary moment, for though the younger man had never read a line of the great, troubled humanitarian's writings, they quickly became friends, already sharing many ideas and sympathies in common. The

first summer the sculptor passed in Russia he spent several days at Yasnaya Polyana, and at many subsequent intervals has visited the count, modeling his rugged, thought-seamed countenance and being his close companion in long rides about the country, or indulging in earnest discussion on various topics, social, esthetic, and dietetic. On one occasion the count presented the sculptor with an autograph copy of one of his books, only to discover later that it had remained unopened for several months. Yet instead of taking offense, as would have been the case with the average small-minded author, Tolstoy accepted the situation with wholesome humor, remarking trenchantly: "Good; if you never read, then you are sure to remain original; you do not run the risk of having your ideas spoiled by the ideas and opinions of others."

The reception accorded the first work which he executed on his arrival in Russia shortly led to Prince Troubetzkoy's appointment as professor of sculpture at the Imperial Academy of the Fine Arts in Moscow, a position which he proceeded to fill in a manner as characteristic as it was unique. He is particularly fond of relating the episode in detail, as it is typical of his attitude toward art and artistic instruction in general, and nothing could convey a more adequate

Photograph of Tolstoy and Troubetzkoy on horseback

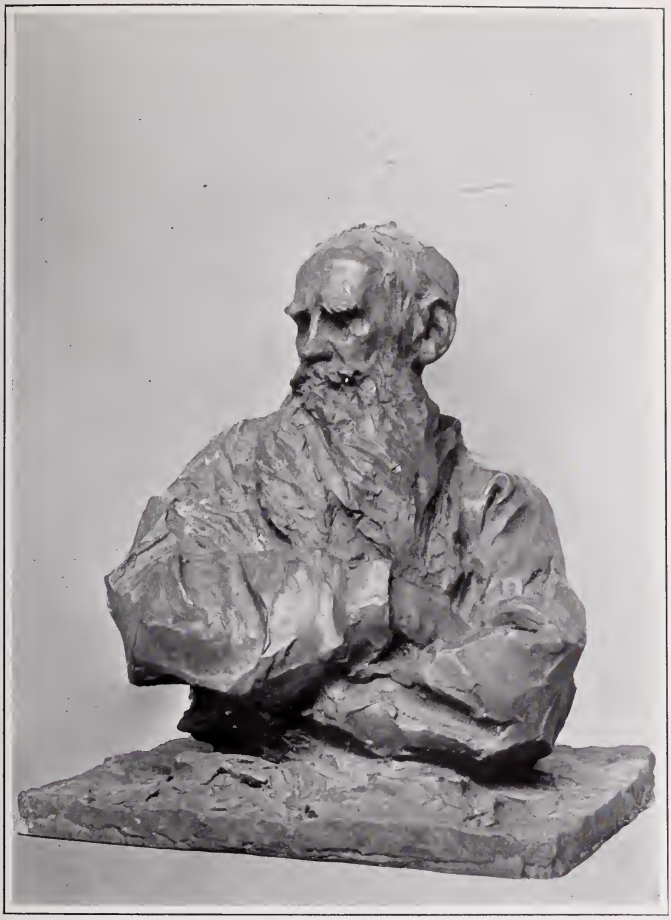


Bust of Tolstoy (plaster)

impression of the incident than his own vivid phraseology. "Urged to become professor of sculpture in the Moscow Academy, I at first declined the honor. While I thanked the director and faculty for having thought of me in this connection, I explained to them that, never having consented to have a teacher for myself, I could not dream of teaching others. I was working at the time on a bust of Tolstoy, and the master, to whom I confided my decision, gave his hearty approval, for he was the arch-enemy of everything that might tend to fetter the development of personality. Yet, after mature consideration of the proposal, I ended in accepting. Tolstoy was naturally astonished at my unexpected move, but when I told him my reasons, he concluded that, after all, I was perhaps right. As a matter of fact, by occupying the position myself, I foresaw that I could effectually prevent some other professor from exercising his influence upon the pupils to the detriment of their natural gifts and instinctive freedom from convention. I then went to the school and found there a large room so filled with casts from the antique that the pupils had only the narrowest sort of space in which to work. 'What are you doing with all this trash?' I exclaimed. 'Instead of going direct to nature as you should, you are simply wasting your time

copying other people's copies of nature. Great as the ancients may have been, they will never furnish you with the inexhaustible resources offered by nature in her infinite beauty and diversity. And, moreover, if these illustrious artists have left immortal masterpieces, it is merely because in their day they did nothing but faithfully interpret the material furnished them by life.' I at once ordered them to rid the atelier of the useless stuff and substitute in its place living models only. The students thus had room in which to breathe and work, and I did not bother myself about them any more. The outcome was very simple. When I came to the school there were some sixty pupils. At the close of the first term there remained only three. All that were not able to develop of themselves by reason of innate talent had left, and I verily believe that in the end there remained but one. Well, do you not think it was better so? As for me, I am convinced that a single true artist is worth more than any quantity of mediocrities."

While his success as a preceptor was somewhat equivocal, the same cannot be said of Prince Troubetzkoy's own work during his residence in Moscow. He continued as productive as he had formerly been at Milan, and in 1899 was represented at the Venice Exhibition by four notable subjects, among them



Bust of Tolstoy (bronze)

The two sons of the Prince Serge Troubetzkoy

being the original bust of Tolstoy with folded arms and abstracted gaze, and the "Sledge in the Snow," a welcome pendant to his earlier "Fiacre in the Snow," which had been executed before his departure for Russia. Flattering as had been his reception at Venice, it was nevertheless far eclipsed by the recognition accorded his art the following year on the occasion of the Exposition Universelle of 1900. Represented in both the Italian and the Russian sections, Prince Troubetzkoy's triumph at Paris was second to that of no other single individual. In the former group he easily held his own beside his colleagues Trentacoste and Romanelli, and though in the Russian section his work was exhibited along with that of such acknowledged masters as Antokolsky, Ginsburg, and Bernstamm, it was he who carried off the Grand Prix. The eloquent bust of the lately deceased painter Giovanni Segantini was the most important of his three contributions to the art of the country of his birth. Prominent among the sixteen numbers which collectively won for him the highest honors in the Russian section may be noted a "Tolstoy on Horseback," the massive seated form of Prince Galitzin, and certain delightful studies in animal life and domestic genre. It was a signal success for a hitherto almost unknown young man in his

early thirties, and in addition to his official award he was further honored by the State's purchase of the Tolstoy for the Luxembourg, which gallery has since added other works by him to its unrivaled display of contemporary sculpture. He had become at a single bound a figure of international importance in the art world, and it was no little satisfaction to realize that the period of probation was at last definitely passed.

Sincere, industrious, and undisturbed by his rapidly increasing vogue, Paul Troubetzkoy next set earnestly to work on his model for the heroic equestrian statue of Alexander III, and in 1901, after overcoming the most formidable obstacles, found himself the winner of a competition which had been declared open to the world. A characteristic incident occurred in connection with the presentation of his sketch to the committee. He had labored for many anxious weeks completing the model, but just as he was adding a few final touches the figure was accidentally knocked from its base and fell into fragments on his studio floor. The artist was for a moment on the point of giving up all thought of entering the lists, but an instant later his incomparable energy of spirit reasserted itself, and, clearing away the débris of his former effort, he began a new model which he finished by morning and took to St. Petersburg himself

Count Witte

Feodor Chaliapin

the same day. Yet even then his trials were not over, for after he had been decisively declared the winner, he was obliged to defend and explain the impressionistic quality of his technique to officials whose inherent timidity of soul led them to mistrust anything save the smoothest and most matter-of-fact conception of a given subject. In an immense studio especially constructed for the purpose in St. Petersburg he at last, however, started work upon the full-sized version of the group, having previously spent months in studying the physical appearance and character of the late emperor and in industriously searching the imperial stables for a suitable charger. The statue, which was cast and set in place under the personal supervision of the artist, was formally dedicated with the most impressive military and religious ceremonies on June 5, 1909, and may to-day be seen in an imposing position in the Place Znamiénskaïa near the Nikolaï Station, at the end of the Nevsky Prospekt. It shows the great Liberator Tsar in the act of reviewing his troops, and is remarkable alike for its masterly verity and superb plastic dignity.

It might readily be assumed that the successful completion of a work of such importance and magnitude would have gained for Paul Troubetzkoy further commissions of the sort, yet this unfortu-

nately did not prove to be the case. Despite the strikingly effective model which he executed for the proposed monument to Alexander II, he was prevented by official ossification and professional intrigue from receiving the final award, and was thus obliged to turn his hand to less ambitious projects. He had already encountered a like experience earlier in his career regarding similar undertakings, among them the proposed Dante monument for the city of Trent, which had been given to a vastly inferior colleague, and he was simply paying the usual penalty for originality of conception and scorn of approved convention. If, however, he was temporarily prevented from concentrating his energy upon a single object, his art, in compensation, gained immensely in range and variety. Always faithful to the land of his birth, and sure of a distinguished welcome at Venice in particular, he continued sending his best work to the current exhibitions in the now famous Palazzo dell' Esposizione, screened amid the verdant and wave-washed Public Gardens. He had by this time resided several years in Russia, and not being altogether satisfied with artistic conditions either in St. Petersburg or Moscow, finally decided upon another change of location. Though Italy offered many inducements, it was to Paris, where he had many friends, and

Anatole France

Helleu

where his reception had already been so enthusiastic, that he next directed his footsteps. Devoted to his numerous pets, which from time to time have included tame bears, wolves, sheep, and numerous dogs of various breed, he chose a picturesque little house with roomy, well-lit studio and charming garden, situated at the end of a quiet street not far from the Bois de Boulogne.

Enjoying continued success, and living in an atmosphere thoroughly congenial with his tastes, it is here that Prince Troubetzkoy has passed the last half-dozen years. The bears he was obliged to leave behind him in Russia, but his two wolves, the nobly formed Vasca and the younger and more ubiquitous Marguerite, are among his constant companions. He loves his garden with its spreading trees, where one seems so far removed from the vibration of the great, throbbing city which threatens to envelop him on all sides, and it is there where he takes his meals, the weather permitting, and so hospitably receives his numerous friends. His life is one of austere simplicity and unremitting devotion to his work. He is utterly devoid of pretense or worldly sophistication of any sort, and you will meet on even terms in his atelier or strolling about the spacious grounds an aristocrat of the utmost mundane elegance such as

Comte Robert de Montesquiou-Fezensac, or a rugged "Homme-Nature," or natural man, of the type of the now famous Méva, with shaggy hair and beard, coarse linen robe, and bare feet encased in sandals. Fond of drawing and painting as well as sculpture, Prince Troubetzkoy devotes not a little of his time to the former, having lately executed in oils a delightful portrait of his wife, and various crayon sketches of distinct merit. Possessing radically independent views on all topics, it is inevitable that he should care little for the customary distinctions which have fallen to him in both branches of his art, for as a portrait-painter, too, he has exhibited in public on numerous occasions and is represented in more than one collection. Though wholly oblivious of such matters himself, it may not be amiss to mention, in the interests of biographical accuracy and completeness, that he has been a Chevalier de la Légion d'honneur since 1900, that he has won gold medals in Rome, Dresden, Berlin, and elsewhere, and figures in the permanent galleries of such cities as Rome, Venice, Leipzig, Berlin, Milan, Dresden, Moscow, St. Petersburg, Paris, and San Francisco. He is furthermore a member of the Société Nationale des Beaux-Arts, the Société Nouvelle, and the Société du Salon d'Automne in Paris, the Dresden and Munich Secession

Baron Henri de Rothschild

M. Kramer on horseback

Societies, and the International Society of Sculptors, Painters, and Gravers of London. He nevertheless resolutely refuses to wear any of the insignia of official approbation about his person, and seldom uses his own family title, preferring to remain on terms of absolute equality with those with whom he finds himself in contact.

It is impossible to approach the latest phase of Prince Troubetzkoy's art without some knowledge of those specific mental characteristics which obviously enter so largely into his life and work. Impulsive and utopian by nature, he is astir with theories social and fraternal. A confirmed vegetarian, he abhors the idea of slaughter in any form, and was unquestionably judicious in resisting his father's desire to make a soldier of him. Whole-souled and devoid of equivocation, he carries his practice to the point of actually denying himself milk, butter, or eggs, and is more pleased at adding converts to his cherished cause than eliciting admiration for his sculpture or painting. His grounds for total abstinence from all animal food are philosophical as well as hygienic, and in this they resemble the stand taken on the same question by such men as Leonardo da Vinci, Newton, Élisée Reclus, and Tolstoy. His art is in a measure the reflex of his views, for that which animates its

every expression is a profound and tender love of life in all its manifestations. Fortunately, however, he is first an artist and only secondarily a theorist, and his work has thus far seldom suffered from that mixture of motive, or, what is equally important, that lack of creative unity and inspiration without which it would of necessity lose all esthetic significance. While there are, despite his convincing physical appearance and fervid eloquence, those who may still differ from him on the question of corporeal sustenance, few will combat his assertion that "only those should devote themselves to art for whom production is an irresistible necessity, a veritable emanation from the entire being as it labors in pride and in joy."

Great as was his success at the Paris Exposition of 1900, it was doubly confirmed by his appearance at the Autumn Salon of 1904, where he had a special room to himself and enjoyed the satisfaction of dividing attention with such modern masters as Puvis de Chavannes, Auguste Renoir, Cézanne, and Toulouse-Lautrec. The public had meanwhile become more accustomed to his individuality of style and freshness of vision through important displays of his work at the Galerie Hébrard in Paris, at Schulte's and at the Künstlerhaus in Berlin, at Messrs. Obach's and the New Gallery in London, and elsewhere, and

Auguste Rodin

Sorolla

his position was by this period one of commanding distinction in the field of contemporary artistic endeavor. It was in 1907, some time after he had so congenially established himself in the rue Weber, that Paul Troubetzkoy made his reappearance at the Paris Salon. Exhibiting with the Société Nationale, he was on this occasion represented by four subjects entitled respectively "Young Woman and Dog," "Girl and Dog," "Model Standing," and "Amazon." He did not exhibit the following season, but in 1909 his portrait of la Marquise Casa-Fuerte and portrait of Baron Henri de Rothschild were alike notable for their facility of execution and vigor of observation. His work this same year at Venice was particularly conspicuous, consisting as it did of no less than ten pieces of bronze and plaster grouped in an imposing hemicycle and occupying most of the available space in Sala 36, one of the numerous Sale Internazionali. The vivacious bust of Miss Hunter, the small seated statuette of his Excellency M. Nelidov, the Russian Ambassador at Paris, and the bronze figure of a man with pointed beard, in sack-suit, standing with right foot extended, were among the best of the portraits. Of equal charm and interest were the bits of domestic genre and the veracious figures of two dogs, one asleep, the other also in a recumbent position and

treated in long, expressive lines, his paws and slender, sensitive nose extended directly in front of him. Arranged with extreme care and taste, this little display constituted a sort of modest apotheosis of the sculptor's work, and proved one of the features of an unusually comprehensive exhibition of contemporary art. In order to complete the chronology of Prince Troubetzkoy's production it only remains to recall his appearance at the World's Columbian Exhibition at Chicago in 1893, where he was represented by his sketches for the Dante and Garibaldi monuments, by two versions of his "Indian Scout," and five additional pieces, some of which were later purchased for the Golden Gate Art Museum of San Francisco.

As may readily be inferred, the recent work of Paul Troubetzkoy is essentially international in character. Just as in Russia, and previously in Milan, his Paris studio has been the meeting-place of the most distinguished social, diplomatic, intellectual, and artistic personalities of the day. Among sitters from his paternal land have been the Princesses Gagarin, Ténicheff, and Bariatinsky, the Grand Duke André Vladimirovich and the Grand Duke Paul, Prince Meschersky, Count Witte, and the famous dramatic basso Chaliapin, who has lately been the sensation of the Russian opera season in Paris. Prominent among

Signor Giulio Savarese (front)

Signor Giulio Savarese (side)

his French subjects may be instanced Mme. Favier, Mme. Décori, Mlle. Besnard, daughter of the artist Paul-Albert Besnard, Baron Henri de Rothschild, M. Joseph Reinach, M. Armand Dayot, the French Inspecteur-Général des Beaux-Arts, Anatole France, M. Gil, and the celebrated surgeon Doctor Pozzi, of whom years ago Sargent executed a masterly though little known full-length likeness now in the physician's hôtel in the Avenue d'Iéna. Reference has previously been made to the bust of the Italian-Swiss painter Giovanni Segantini, which to-day occupies a fitting place in the National Gallery of Berlin, and in this connection it is not inappropriate to cite the seated statue of another figure of prominence in the field of contemporary art—Señor Joaquín Sorolla y Bastida—for whose work and personality the sculptor professes the highest admiration.

Considering his position and reputation in Paris, it would have been singular had the art of Prince Troubetzkoy remained unknown to those Americans who habitually frequent the French capital, and it is thus a pleasure to note that among those from this side of the water who have already sat to him for their portraits are Mrs. Vanderbilt and her daughters, Mr. W. K. Vanderbilt, and Mrs. Harry Payne Whitney. In addition to these he had previously

found in his own family two American women who naturally proved sympathetic subjects—his mother, of whom he has executed a delicate and penetrating seated likeness, and his sister-in-law, Princess Amélie Troubetzkoy, née Rives, wife of the portrait-painter, who has for the last few years made his home in New York.

It would be difficult to overestimate the importance of the current exhibition of Prince Troubetzkoy's art by the American Numismatic Society. He has brought with him to the United States the largest collective display of his work ever assembled. Every phase of his supple, effective handling and every period of his ceaseless creative activity are adequately represented in these vivid bits of bronze or plaster which are here shown to such conspicuous advantage. The Continental reputation of the sculptor is to-day a matter of general knowledge. The final versions or duplicates of many of the busts and statues here seen have already found place in the leading museums and private galleries of Europe, and it only remains for America to appreciate a talent which reveals obvious points of contact with native taste and temperament. This art in its every manifestation is essentially refined, eclectic, and cosmopolitan. In its modernity of theme and

The painter Giovanni Segantini
1895

Signor Torelli-Viollier (front)

treatment, its energy yet delicacy of expression, and above all in that quality of nervous sensibility which it possesses in such a high degree, it can scarcely fail to enlist the esthetic sympathies of our cultured public. In visiting these shores Prince Troubetzkoy is fulfilling a long-deferred hope. On more than one occasion he was on the point of coming, but has each time been prevented by the press of circumstance or an imperative call in some other direction. Although years ago he won his first public recognition with a distinctively American subject—that of the "Indian Scout"—it is more than likely that he will this time confine his attention to a somewhat different segment of our society. In any event he will be certain to add an absorbing and characteristic chapter to his art, for thus far, at least, he has never failed to reflect his surroundings with a vivacious charm and verity which have frankly no parallel in the field of contemporary sculpture.

II

CRITICAL

SUPERFICIALLY it requires no special effort on the part of the casual spectator to appreciate the art of Paul Troubetzkoy. Its appeal is immediate, instantaneous. In choice of theme and subject-matter it is marked by a refreshing absence of pretence and artificiality. It involves no feat of the imagination and exacts no knowledge of classic myth or of those traditions, scholastic or literary, which have so long obscured the true meaning of plastic form. Devoid alike of symbol and allegory, its message is wholly specific and explicit. There is nothing in the entire range of this art which is not familiar to any one, no matter how prescribed his experience or outlook may be. It is, however, through the achievement of just this naturalness and spontaneity that the work of Prince Troubetzkoy differentiates itself so sharply from that of the majority of his contemporaries. The position which he occupies is a unique one, yet it must not be assumed that it came to him without the favor-

Signor Torelli-Viollier (side)

Monsieur Zadoks

ing touch of circumstance as well as through his inherent independence of vision and statement. Although his personal taste and style matured early in his career and with astonishing surety, the influences which led to their perfection lay by no means on the surface. The initial factors in his artistic development were of course those of birth and parentage, and it is impossible not to divine in this varied and expressive production certain elements, Slavonic and American, which were his by right of direct inheritance. Fundamentally realistic both in his literature and in his art, and permeated at the same time by a deep and tender fraternalism, an abiding love of man and beast, the typical Russian displays but scant enthusiasm for mere esthetic subtleties. That which above all characterizes the Slavonic temperament is its close relation to the texture of quotidian existence. The Russian everywhere reveals his power of direct, unclouded observation, his ability to grasp the vital aspects of a given scene or situation and to achieve in their interpretation a vigorous measure of actuality. His art is essentially a concrete rather than an abstract expression. While it is true that it often acquires under stress of creative feeling a beauty of form and an emotional fervor which lift it far above the world of mere fact, yet none the less its

basis is habitually found in the humblest, most unpretentious material.

Descended from a distinguished and aristocratic family, it is but natural that the racial characteristics of his countrymen should have been more or less sublimated in the case of Paul Troubetzkoy. His vision of external reality, while not less accurate, is more flexible and refined than is customary with those native spirits who do not happen to have been born in precisely the same sphere or to have possessed corresponding advantages. His outlook has, furthermore, been to a large extent Europeanized by almost constant residence abroad, his art thus acquiring a grace and polish and a scrupulous regard for form which may be favorably compared with certain kindred qualities which Iván Turgénev displayed in the field of prose fiction. Yet despite such traces of foreign influence there has remained in the endowment of Paul Troubetzkoy much that is unquestionably Russian. In many of his studies, particularly of animals, the note may readily be discerned of the ancient patriarch rich in cattle. There is in this phase of his production a broad passivity of feeling and an innate understanding of the material at hand which could only have been the legacy of long familiarity with flocks, herds, and domestic pets of

Sketch of Sir William Eden

Sir William Eden

every kind. You instinctively realize that the creator of these picturesque and veracious single figures or groups must have descended, as indeed is the case, from successive generations of landed proprietors who loved the soil and were on intimate terms with those numerous creatures of steppe and forest which are so constantly in the thoughts of the average Muscovite. It is in these and similar points, minute if you will, but nevertheless important, that Paul Troubetzkoy shows himself the true son of a Russian father. And finally, it must always be recalled, is the paternal influence manifest in the faculty of giving special significance to the aspects of every-day life. Though there is in this art no apparent symbolism, yet, as the young sculptor early learned to prove, there lurks in the simplest of details, when treated with sufficient depth, directness, and penetration, a spontaneous symbolism which is far more potent, because less obvious, than that to which we have elsewhere been accustomed.

It should hardly be necessary to refer to those qualities which Paul Troubetzkoy undeniably owes to his mother, who, though not artistic in a practical way, was notably fond of music, and was in addition a woman of exceptional general culture. She it was who clearly helped him to overcome that tendency

toward fatalism and that intellectual and physical inertia which are among the curses of a phenomenally gifted race. One of the distinctive features of the art herewith under consideration is its nervous force and vitality, and it is more than probable that this element owes its existence to the maternal side of the sculptor's family. While there are various old-world factors in the work of Prince Troubetzkoy, its spirit is new and fresh, and its outlook full of novelty. It would perhaps be too much to assert that it possesses certain specific marks of Americanism, for thus far American sculpture has produced nothing so alert and untrammeled; still in many ways it reveals a happy disregard for formula and a joyous independence which savor of a country devoid of sterile and paralyzing precedent. Slavonic on the one hand and American on the other, Prince Troubetzkoy was nevertheless born in Italy, and it is toward Italy that one must turn in order to discover those early influences which no artist, however autogenous his disposition, can possibly escape.

While it is true that his professional training was of the slenderest sort, it is impossible not to realize that the young sculptor owed not a little to the circumstances which surrounded his initial struggles toward self-expression. The dominant figure in

G. Bernard Shaw (side)
1908

Mr. William K. Vanderbilt

Lombard art during the period of Paul Troubetzkoy's apprenticeship was not that of a sculptor, but that of a painter, Tranquillo Cremona, who was born in Pavia, but who had later moved to Milan, where his sway over the more progressive members of the Lombard school was both decisive and propitious. Cremona in his earlier days had given himself over to a species of eloquent romanticism, not without merit, but which cannot be compared with that restless impressionism which, under the inspiration of Fontanesi, he subsequently perfected after his own vigorous manner. He was the enemy of detail, and loathed everything that was definite and precise. It was the inner content of things, not their outer shell, which he aimed to seize, and he carried his work only far enough to convey the desired meaning, deliberately neglecting that finish so dear to industrious and microscopic minds. Against a vague, shadowy background he would silhouette an appealing face or outstretched arm, and would not hesitate to leave the balance of his composition in amorphous nothingness. So untrammeled was his handling, and so liberal his employment of pigment, that he may be said to have actually modeled in paint, in which he resembles the incomparable Antonio Mancini, whose art closely encroaches upon the confines of bas-relief.

Displaying so highly developed a plastic sense, it was natural that the canvases of Cremona should have enlisted the interest of sculptors as well as painters, prominent among the former of whom being Ernesto Bazzaro, who for a brief interval was Paul Troubetzkoy's preceptor. Brother of the well-known landscape-painter Leonardo Bazzaro, Ernesto owed not a little of his flexibility of treatment and scorn of useless elaboration to the example of Cremona. His work, notably in the bust of Garibaldi exhibited in Milan in 1886—the year of his former pupil's début—showed a strength, an impetuosity, and a haughty disregard for finish which could scarcely have failed to impress the younger man. Italian art of that period was divided into two sharply defined groups, the one, headed by Domenico Trentacoste, seeking to conserve the rounded symmetry which had descended from classic times; the other, which claimed the sturdy touch of Cifariello and the tender, elevated spirituality of Leonardo Bistolfi, striving to establish the principle of plastic freedom. It was to the mighty though almost vaporous figure of "Day" on the Medici monument in the Church of S. Lorenzo at Florence that these latter men turned for their chief source of inspiration, and it is safe to say that modern sculpture largely owes its emancipation from

Mrs. William K. Vanderbilt

Elder daughter of Mrs. William K. Vanderbilt

the slavery of fixed outline to this single unfinished fragment. Not only have the contemporary Italians, but the master emotionalist in marble of France, Auguste Rodin, literally sat at the feet of this colossal sketch, and it would be useless to deny that its influence, either direct or indirect, has been considerable upon the artistic personality of Paul Troubetzkoy as well.

Without a vestige of classic heritage, and entirely removed from that pretentious pseudo-classicism which had been imported into Russia under the régime of Peter and Catharine, it was inevitable that Paul Troubetzkoy should have taken kindly to those forces which were molding the style of the younger Milanese sculptors with whom he came in contact. Granting that his formal training was practically nil, he was nevertheless living and working in an atmosphere charged with graphic liberty and independence. His abbreviated apprenticeship brought him into direct relation with a master of the *bozzetto,* Bazzaro, and, while he did not relish routine instruction, he could hardly have failed to profit by the example of his talented professor. It was however the fortunate concurrence of various circumstances which endowed the young man with those qualities which were soon to render his work so distinctive, and not

the least of these were the wholesome influences which had surrounded his childhood and youth, and which have already been mentioned at sufficient length. Paul Troubetzkoy approached his given task with unclouded mind, and this very freedom from restraint, from the irksome constriction of the past and the confused ideals of the present, is the dominant aim of his production. Almost alone among his colleagues he has been able to survey nature with unprejudiced eye, to see in the world about him plastic possibilities which have escaped or have been ignored alike by his predecessors and his contemporaries. The text of this art is life, and its gospel truth to life as he sees it. "I merely copy what I find in nature," is his candid reply to those who are moved to ask for some explanation of his work. Yet fortunately that which Prince Troubetzkoy is pleased to call copying is in essence a recreation of what he sees. The objects which, under the impress of his powerful and nervous finger-tips, shape themselves so spontaneously out of wax or clay are by no means what another man would term a copy of the model before him. They are instinct with the very breath and movement of nature, and convey to us an incomparable sense of vitality. The desire to depict life is the key-note of Prince Troubetzkoy's art. There lurks

Younger daughter of Mrs. William K. Vanderbilt (bust)

Younger daughter of Mrs. William K. Vanderbilt (full length)

within him a resistless impulse to transcribe that which he finds appealing, but in the process of transcription he goes beyond mere outward semblance and expresses those deeper truths which alone can give actuality its broad and enduring significance.

While it is manifest that the true distinctions in art are those of manner and method rather than subject, nevertheless each subject requires individual presentation, and hence there are in the work of Paul Troubetzkoy certain clearly marked divisions. His initial successes were achieved in the domain of animal sculpture, his next in the province of domestic genre, which was in turn followed by his equestrian statues, and lastly he has carried the plastic portrait, either bust or full-length, to a conspicuous degree of perfection. There has scarcely been a period throughout his career during which he has not been occupied simultaneously with each of these several themes, but the progress of his art observes in the main the foregoing lines of development. Both by temperament and equipment he was peculiarly fitted to seize the characteristic features of animal life and form, and it is hence small wonder that his attainments in this direction attracted immediate notice. Naturalist by instinct and realist by training, he early gave to horse or hound, to bear, camel, or elephant, a verity

of spirit which has no parallel in the work of any *animalier* of the day. The lionesses of Barye, dramatic, ferocious, and magnificently studied though they be, are not without touches of romanticism which suggest Delacroix, and an anatomical perfection that recalls the persistence of academic ideals. In the presence of Paul Troubetzkoy's wolf or Siberian sledge-dog, his grazing cow, or mare and colt, you do not think of art, but of life. It is here not a question of how animals appear to the public, but how they look and act to themselves and toward one another. He does not strive for that startling verisimilitude which is the unique achievement of his friend and former studio associate, Rembrandt Bugatti. It is rather a synthesis of animal nature that the art of Paul Troubetzkoy offers us.

The first work along these lines, effective as it was, has been far excelled by certain more recent sketches, notably those entitled "Pet Wolf" and "Young Wolf," while among the compositions involving more than one figure the "Mare and Foal," modeled from originals in the stables of the Princess Ténicheff, is a masterpiece of equine maternalism. If more proof were needed to demonstrate the artist's superiority in this province it would only be necessary to mention his "Samoyed, Reindeer, and Dogs," in which that

Mrs. Lydig

Mrs. Harry Payne Whitney

community of feeling existing between man and animals when thrown together on terms of lifelong intimacy finds its most fitting expression. Groups such as this do not suggest a mere seeking after novelty or remoteness of theme; they carry their own accent of conviction. Something of that Arctic cold which every Russian knows, and which Korolénko has so wonderfully pictured in his Siberian stories, seems to have settled over this little band, making them all akin. They are confronted by the same harsh conditions. While the vast snow-clad and ice-bound reaches of the North are subtly indicated, there is not the slightest attempt to arouse vague feelings of pity in the breast of the spectator, for these simple creatures seem actually to relish the surroundings in which they are so truthfully depicted.

Treated with equal ease are countless little duologues between women and children and their favorite canines, who now stand looking wistfully into their companions' faces or are seated watchfully by their side. Apart from the brilliant and dexterous modeling of these hirsute bodies, and the infinite variety of attitude and arrangement, they possess that rare merit of preserving intact the special individuality of animal life and character. Though thrown constantly in the society of man, these dogs are per-

mitted to remain dogs. They are not humanized beyond recognition, and for that reason their relation to master or mistress is never lacking in piquancy and interest. The mood is sometimes a frankly affectionate one, as in the group known as "Friends," showing the little girl seated with her right arm resting easily over the dog's back. Again it is full of discerning apposition, as in the young woman and dog facing each other and seen at their best in direct profile. You never feel on viewing this work, which is everywhere so truthful and spirited, that Prince Troubetzkoy is manufacturing his predilection for such material. Innate love and knowledge are behind everything he does. He has taken from the world of fact only those things which appeal to him with positive impetus, and one cannot fail to discover in his least touch the stamp of veritable creative enthusiasm.

Similar in conception, though on a more intimate and at the same time more exalted plane, are those glimpses of domestic scene which form such an integral part of his production. Among his earliest efforts in this direction were several studies of maternity, showing mothers and children in various natural and expressive poses, each indicative of some special phase of the same appealing relationship. At times, as in "Mother and Child," which shows the

The Princess Gagarin with her daughter

Sketch of Mlle. Fürstenberg

standing figure of a member of his own family—the Princess Gagarin—holding aloft a healthy-looking bambina, the note is one of discreet pride, while in "Maternal Tenderness" we have, in the seated mother with her left arm clasped about the little girl and her lips resting against her soft hair, one of the deepest and most moving versions of this perennial theme. No one save perhaps Eugène Carrière has expressed the essence of mother love with such penetrant tenderness, and those to whom definitions are necessary may well call Paul Troubetzkoy the sculptor of maternity just as Carrière has been so appropriately christened the painter of maternity. Balancing the domestic picture, and complementary to it, are those groups wherein the father is seen usually in the company of his infant or half-grown daughter. Nowhere has this phase of family affection been better depicted than in the double bust portrait originally exhibited under the title "Tenerezza Paterna," which discloses a youngish man with left arm about his little girl's shoulder, their heads nestled close together in perfect unanimity of mood and feeling. It would have been easy in treating such episodes to have erred on the side of sentimentality, and countless artists have succumbed to this temptation. There is, however, in the work of Prince Troubetzkoy an instinc-

tive reserve which saves him from such almost inevitable pitfalls.

Before leaving the field of genre, which has proved such a congenial one to Paul Troubetzkoy, mention must be made of two or three subjects which to a certain extent stand apart from the main body of his work. In the charming "Flight of Time" he has permitted himself to indulge in his only bit of allegory, and, as usual, his inborn tact has prevented him from perpetrating anything in the least over-emphatic. It was a delicate fancy which led him to point the hands of the dial into whose face the young woman is somewhat ruefully gazing to quarter of eleven, and in other respects, too, the little group reveals his customary artistic intuition. Of a distinctly more sprightly nature is the "Fiacre in the Snow," which shows a typical Milanese cabby overtaken by a storm, his horse's head lowered in mute discomfort and his vehicle crusted with new-fallen snow. Technically the simple incident is a joy to those who relish close observation and clever, realistic handling. It is Raffaëlli-like in its illustrative quality and indeed aptly recalls the art of the facile painter-etcher of the Paris boulevards and *banlieue*. Equally characteristic, though of Russian, not European, street life, is the "Sledge in the Snow," which serves as a com-

Daughter of the Prince Scipione Borghese on horseback
1908

Daughter of the Prince Scipione Borghese
1908

panion piece to the preceding and was done four years later in Moscow. The humble izvóstchik, tightly muffled in his greatcoat and cap, his fingers thrust into his capacious sleeves, as well as horse and low-built sledge, are delightful in their crisp suggestion of detail. You do not, in studying any of this work, experience the slightest suspicion of fatigue. The execution is everywhere broad and synthetic. The artist early learned to avoid over-statement, and that is precisely why his touch remains, throughout, so refreshing and replete with spontaneous truth.

Previous to undertaking the equestrian statue on a heroic scale Paul Troubetzkoy first mastered what may be described as the equestrian portrait, among the earliest of which may be signaled those of an "Italian Cavalryman" and of Signor Madiliani, and among the most successful those of Tolstoy. It is impossible not to accord the "Tolstoy on Horseback" one of the very foremost positions in the hierarchy of Prince Troubetzkoy's art. While lacking the dramatic alertness which characterizes the "Indian Scout," which also belongs in this category, it is unapproached in its significant verity of form and deep humanity of feeling. Both horse and rider are wonderfully convincing. Plastic realism and the interpretation of personality, both human and equine, can in

fact scarcely go further. Lacking perhaps in the same close and comprehensive analysis, but more pictorially effective, is the "Bedouin Horseman" on his spirited Arab charger, every line of which suggests suppleness and speed. Nor is the sculptor's taste wholly confined to man, either militant, modern, primitive, or grandly philosophic, for nothing could offer a more appropriate note of contrast to the preceding than the equestrian portrait of his own wife in Russian cap or the lithe figure of the young daughter of Princess Borghese, seated bareback astride her favorite pony, an epitome of girlish health and wholesome frankness in dress and manner.

It is only a step, though an important one esthetically speaking, from equestrian portraiture to the sterner demands of the equestrian statue, and for this work, too, Prince Troubetzkoy has more than once proved his fitness. During the early Milanese days it was naturally his ambition to secure orders for some of the public monuments then being erected throughout Italy. To this end he executed numerous sketches of striking merit and originality, most of which were unfortunately unsuccessful in gaining for him the coveted commissions. Finely conceived as were the models for the statues of Prince Amedeo of Savoy and General Fanti, as well as the more recent and

Marquesa Casa Fuerte

The Princess Baratinsky
Mme. Lydie Yaworska

better known design for the Alexander II monument, the artist was obliged in these instances to accept his portion of public neglect and malcomprehension. The "General Cadorna" at Pallanza is a welcome exception to this rule, and he has in addition the satisfaction of knowing that the massive, rugged sincerity of his "Alexander III" will forever rebuke the inflated eloquence of Falconet's near-by "Peter," as well as close the mouths of those who consider him merely as a master of Kleinplastik. It may take phlegmatic opinion some years to appreciate this same "Alexander," but it is not impossible that it may ultimately find place in that glorious procession which will ever be headed by the "Gattamelata" of Donatello and the "Colleoni" of Verrocchio. While considering his plans for other public monuments there is one which, though not an equestrian, must never be ignored, and that is the lofty pedestal crowned by the cloaked figure of Dante, originally designed for the city of Trent. Though so seemingly resistless in its imaginative fervor and philosophic depth, it likewise met with an unsympathetic reception and was not successful in obtaining for its author the much-desired commission.

Despite the diversity of his production and his unquestioned ability in so many different directions,

it is in the province of plastic portraiture that Prince Troubetzkoy has attained chief recognition. Long before the bust of Segantini, which bears the date of 1895, he had devoted his energies to this branch of activity, and not a year has passed during which he has not executed numerous works of this character. The note of romantic abstraction so appropriate to the Italian-Swiss painter's life and personality has gradually been replaced by a crisp and discerning modernity of perception which shirks no element of actuality and shows its disregard for precedent by boldly attacking the most puzzling problems of contemporary costume. While individual preference may be on the side of his animal sculpture, or his equestrian statues, there can be no question that the decisive originality of his contribution to current art lies in the bits of wax, bronze, or plaster, now small and Tanagra-like, now life-size, with which his name is to-day so widely associated. The esthetic creed of Paul Troubetzkoy consists of two brief, concise, and interdependent statements: "Pas de nu, pas de symbole," and his production is remarkable alike for its avoidance of the nude and of that vacuous symbolism so necessary to those who are too cowardly or too incompetent to face the facts of everyday existence and extract whatever measure of beauty

Danseuse (Mlle. Svirsky)

may reside therein. There are no feeble compromises in this art. It has completely freed itself from the tyranny of classic form and arrayed itself frankly on the side of contemporary life. These men wear the customary garb of to-day, and these slender, patrician women do not disdain the most modish of modern toilettes. And yet this is by no means equivalent to saying that the artist lays special stress on the question of clothes as such. He is a sculptor, not a tailor or habit-maker. There is in this work no more regard for mere minutiæ than when he so cleverly and rapidly indicates the shaggy coat of his favorite Siberian wolf or his beloved "Rosa."

The essence of the matter is that Paul Troubetzkoy is not a slave of the past. He glories in specific observation, and such is his fundamental integrity of purpose that he would not condescend to model anything that was not directly before his eyes. Since he does not see man in the guise of a Greco-Roman hero, or woman desporting herself as a sylvan goddess, he flatly declines to picture them so. Banal abstractions rejoicing in appellations of "Vanity," "Surprise," "Benevolence," and the like he holds in righteous horror, and looks with a mixture of pity and indignation upon those who continue to perpetrate such manifest artistic anachronisms.

Possessing views so sane and so courageous, it was not long before Prince Troubetzkoy outgrew even the modified conventionality of the abbreviated bust likeness, and began doing full-length figures almost exclusively. The vigorous, brusquely conceived head of Signor F. Cameroni, with glasses perched athwart his nose, gave place to numerous masculine portraits seen in their entirety, now seated as are those of Prince Galitzin, Serge Witte, Señor Sorolla, and M. Gil, now standing, as in the cases of Signor Giulio Savarese, Auguste Rodin, Anatole France, Mr. W. K. Vanderbilt, Paul Helleu and Sir William Eden. Circumstances often require the execution of a bust only, but it is clear that the artist prefers a more comprehensive version of his subject, no matter what the sex or age may be. In these and similar works the individualization of each model is achieved to a degree that is little short of phenomenal. You may not know, but you instinctively feel, that the bulky Prince Galitzin must be a typical Russian landed proprietor; you grasp at once the air of worldly indifference in the attitude of Signor Savarese, whose hands are thrust negligently into his trousers pockets; and almost any one could perceive the tremendous creative energy expressed in the sturdy, titanic frame of Rodin, or that gentle flavor

Mme. Goujon

Mme. Hoerneimer (first view)

of intellectual skepticism which is so characteristic of Anatole France. Eloquent as are these portraits in the round, they betray no suspicion of the tricky or factitious. The execution is adroit and often summary, yet behind this ready facility lurks the keenest observation and the most scrupulous regard for existent form as it appears to the eye. Prince Troubetzkoy is not so much occupied in making so-called statues as he is in translating the life about him into a plastic language which will not belie, but embody, that reality which is the watchword of his least as of his most ambitious effort.

The individual characterization so soundly attained in his studies of men is paralleled by an equal though more subtle sense of particularization when he turns to his women subjects. From the early seated likeness of Mme. Hoerneimer to the recent standing figure of the Princess Bariatinsky (Mme. Lydie Yaworska); from the hesitant grace of "Uscendo dal Ballo," to the aërial abandon of Mlle. Svirsky poised upon the tip of her toe, this phase of Paul Troubetzkoy's art is constant, though ever varied in appeal. The faint, indefinable perfume of femininity pervades each of these precious bits of bronze or plaster which collectively constitute the flower of the sculptor's achievement. No technical problem has

been too difficult for him to attack and to solve with his accustomed skill. The sheen of silk, the soft flutter of an ostrich plume, the rhythmic undulation of the coiffure, or the rose-petal radiance of a delicate complexion,—each seems to have presented but scant difficulty. The suggestion of color as well as of texture is remarkable in all Prince Troubetzkoy's work, but notably so in his portraits of young girls and women, who indeed in these drab days are the only section of our society to indulge in any sort of chromatic license. As in the case of his men, the artist prefers to portray his female subjects full length, after the manner of the likenesses of Mrs. Vanderbilt and her daughters, and by this means secures an added diversity of pose and attitude. Nothing could be less conventional, for example, than the recent portrait of his own wife in hat and street dress, which represents in many ways the most characteristically modern phase of his art yet attempted. The intellectual comprehension revealed in his likenesses of the painters, thinkers, and writers of his acquaintance is in no way second to his understanding of these more volatile temperaments whom he has pictured in all their instantaneousness of mood and manner. In tenderly traced profile, slender, fluted throat, or deft turn of wrist he proves him-

Mme. Hoerneimer (second view)

The Princess Paul Troubetzkoy
(Oil portrait)

self an incomparable evocator of feminine grace and form. Pensive, animated, full of alluring artifice or infantile simplicity, they are alike the last word of our latter-day civilization and the culminating point of Paul Troubetzkoy's esthetic accomplishment. It is, indeed, not to sculpture at all, but to the kindred realm of painting and the graphic arts—to Watteau in the eighteenth century and to Helleu in the twentieth—that one must look for a similar delicacy of intuition and persuasive charm of presentation.

It can scarcely be imagined that qualities so uncommon in the plastic art of our own or of any age could have been attained without a correspondingly responsive equipment, and hence no consideration of the work of Prince Troubetzkoy would be complete without proper emphasis upon the purely technical side of his talent. Sculpture, according to him, is a living medium, and his art simply the result of his emotions when face to face with nature. As we have already seen, his position is highly personal, and in no sense a reflection of the opinion and practice of those who have gone before. "Close the studio doors to literature, to tradition, to everything that is not form, expression, and color," is his own significant dictum, and it is apparent that he, at least, is true to this salutary credo. He is an artistic instinct, not an

artistic intellect, and this is mainly the reason why he is able to preserve unspoiled the priceless unity of his first vision of a given object. His work does not reveal analysis; it reveals synthesis. He sees life vividly, and he sees it whole. "That which I strive to do," he says, with contagious enthusiasm, "is to convey as effectively as possible the impressions I receive from nature, without troubling myself about the artistic productions of either past or present, which could never give me the same intensity of feeling I obtain from direct observation, for it is in nature that I find the entire beauty and grandeur of existence. When I study and reproduce a living thing, it is not the thing itself I wish to represent, but life—that life which vivifies and animates all things alike." Such are the views of Paul Troubetzkoy, and they are obviously those of a sane, sturdy soul, a man who is neither overawed by the paralyzing weight of authority nor perturbed by the activities of those about him. His attitude is that of a primal being who steers his course clear and straight amid the complexities of modern days and the confused heritage of the ages.

While it is one thing to possess a programme, it is quite another to carry it out, yet with a temperament such as Paul Troubetzkoy boasts the two inevitably

Sketch of Princess Paul Troubetzkoy

Princess Paul Troubetzkoy

go hand in hand. First and last he is a believer in the universality of sculptural language. He restricts neither its choice of theme nor its manner of treatment to any of the conventionally imposed limitations so dear to didactic minds. Having freed his medium from the empty anonymity of the past, he has no intention of permitting it to evade the obligations of the present. Sculpture according to him should express not only form, but light and air as well. It is not sufficient, he holds, to portray the object itself; we must also give some hint of those conditions which surround and subtly modify it. As will doubtless be inferred, Prince Troubetzkoy is a confirmed impressionist in theory as well as in practice, and it has been his artistic mission to transfer to his own medium certain of those hard-won qualities which are to-day among the cherished triumphs of the contemporary palette. He was always, indeed, an impressionist, an unconscious one perhaps, but nevertheless in his instinctive fashion a pioneer in the field. His hatred of broad, unrelieved surface was marked from the outset. He wished to give his work the aspect of reality, and thus restlessly broke up the planes wherever and whenever he could. That he was right there can be no question, for it is not by a minute system of measurements nor a closeness of finish which may

only be appreciated near at hand that sculpture can hope to convey a convincing sense of actuality, but through a proper regard for the intervening distance —which is equivalent to saying the atmosphere— which separates a given object from the observer. As the distance, the angle of observation, and the atmospheric density vary, so will the aspect of the object vary, and thus, geometrically exact though it may be, it will nevertheless often seem false to the average eye. It is hence manifestly not with real but with apparent form as well as color that art is concerned, a point upon which it is impossible to lay too much stress. These are some of the fundamental truths that the young sculptor was quick to grasp, and it was upon this sound basis that his subsequent efforts toward self-expression were founded.

Neglecting none of the essentials of anatomical structure, yet giving to the exterior portions of his work a hitherto unknown variety of surface through the fleeting play of light and shade, it was not long before Paul Troubetzkoy had evolved a style of his own. He was naturally not alone in his efforts, for artistic, like other movements, are synchronous. No one else, however, was so quick to seize upon the possibilities offered by this new and free manner of treatment, or to carry them to their ultimate conclusion.

Princess Paul Troubetzkoy at the piano

Princess Paul Troubetzkoy (first view)

A painter as well as a sculptor, he was able to profit by his training in both arts at one and the same time, and produce effects heretofore unattempted. You cannot grasp the full significance of his method until you stop to appreciate how by an infinitude of supple, accurate touches he is able to create, for instance, the illusion of cold in the "Samoyed, Reindeer, and Dogs," or the fragrance of feminine seduction in his frankly modern divinities of society or the stage. This work never seems hard or tight. It is not statuary seen as it were in a vacuum, or frozen into inflexible molds; it is form bathed and softened by that fluid ambience which permeates all things.

Just as it has been in no small degree his mission to break that monotony of contour, shape, and surface which has so heavily oppressed plastic production—to break it, it must clearly be understood, by surrounding his groups with light and air—so it has been his pleasure to relieve that uniformity of tone which has been a similar curse by adding the magic gift of color. Color as it is understood in sculpture is not, as the phlegmatic are apt to assume, a mere esthetic fantasy. Actual color, of course, does not exist, unless applied externally as with the ancients, or contained in the material itself; but color suggestion may be, and in the case of Paul Troubetzkoy has

been, carried to a high degree of effectiveness. It is a mere step from impressionism to coloration; possibly even they are coexistent. In any event, they both depend largely upon the visual intensity of the impression received, and in sculpture are both expressed by the same method, namely, the sensitive manipulation of light and shadow. The problem is simply how to translate a polychrome object into an image which will still retain some indication of the colors of the original. The main tones are transposed into what are commonly known in plastic terminology as values, that is to say, surfaces which by resourceful gradation are variously and unequally lighted. It is, of course, impossible merely through the differing quality of these values to get anything like absolute equivalents for a given scale of colors. All that is in fact attempted is an approximation, an endeavor by such means to escape that monochromatic monotony which has so long distinguished sculpture in general. There can be little question in the minds of the unprejudiced that Paul Troubetzkoy, among others, has in a measure achieved this aim. Possessing a remarkable eye and a ready, responsive hand, he consciously or unconsciously succeeds in covering his tiniest statuette or his most imposing figure with a delicate, evasive tonality which more or less corre-

Princess Paul Troubetzkoy (second view)

Princess Paul Troubetzkoy in street attire

sponds to the hues of nature. Technically it constitutes the climax of his development, and it is not too much to say that no future sculptor can hope to realize the fullness of his powers without taking into consideration the possibilities of color suggestion.

Important as questions of luminosity and pigmentation undeniably are to those who regard sculpture with something more than casual interest, there remains one point in the art of Paul Troubetzkoy which has always proved a stumbling-block to the larger public, and upon which it may not be amiss to add a few lines. It is, of course, to the matter of relative sketchiness or lack of finish that reference is made, and experience has proved that nothing is more highly cherished by the average spectator than a painful smugness and precision which are the absolute negation of life and verity, either real or apparent. Paul Troubetzkoy, as we have more than once observed, treats his material with a spirited liberty which is the direct antithesis of everything that is scholastic or pedantic. He does not scruple to neglect the incidental in order to concentrate all the finesse at his command upon the essential only. He is far too resourceful to weary us with inconsequential detail. If there is in his art a proportionately larger area of indefinite treatment than is the case with most

modern sculpture, the reasons are obvious. It is not myopic exactitude, but the invigorating simulation of life and motion, that he is after. He deems it better to leave his work pulsating with vitality than to smother it, as so many do, with meticulous elaboration. That he has been successful in attaining this effect there can be no question. These little figures do not seem isolated objects held up for cold inspection, but veritable fragments of that creative energy which seeks its expression in all forms and all channels, and which has found in him a stalwart and convincing champion. Though so full of vital intensity, this art is by no means lacking in that sheer technical mastery which never fails to delight the professional craftsman. It is clever, at times almost perilously so. It reveals a fluent dexterity which recalls the Spanish painter Sorolla or the Italian Boldini. There was indeed a period when, had the young sculptor possessed less sincerity of observation and stability of purpose, he might have become more facile than veracious, but he has happily been preserved from such an ignominious fate.

Absorbing as are the technical aspects of this art, it is to its broader and more general application that chief interest attaches. In its courageous modernity of choice, its spontaneity of utterance, and its succes-

Princess Paul Troubetzkoy on horseback

Portrait bust of young woman

sive conquest of the elusive factors of air and color, it assuredly ranks as one of the most important esthetic manifestations of recent times. Though suggesting numerous analogies in the kindred province of painting, it specifically recalls the contribution of Édouard Manet, for just as Manet was the foremost pictorial impressionist of his day, so is Paul Troubetzkoy the leading exponent of plastic impressionism. There are of course no resemblances whatever between the methods of the two men, as Manet painted in flat tones and was the avowed enemy of everything that savored of actual modeling. The parallel is entirely on the theoretical side. Their ideas were much the same, they fought for many of the same things, and carried them out according to the special requirements of their respective media. The younger man's work is marked by the same detestation of the effetely classic, by the same hatred of ambitious and empty symbolism, by the same abhorrence of futile finish, and by the same love of life in all its manifold forms and phases. They also resemble each other in their artistic restraint, for nothing could be saner or more straightforward than the methods employed by each.

The revolution accomplished with such unsought réclame by Édouard Manet in painting is being con-

ducted by Troubetzkoy in the field of sculpture without the least hint of exaggeration or intransigeance. His nature is an essentially pacific one. He is utterly devoid of those militant qualities which made Manet the born leader of that gallant little band which fought so valiantly for its very existence against the persistent ascendancy of academic influence. Paul Troubetzkoy possesses that broad creative unconsciousness which belongs to simple, unsophisticated souls. Full of novelty as his viewpoint is, he never strives after those eccentric effects which delight the taste of the decadent or the immature. His art is not a perversion, but a presentation of reality. He feels no desire to startle, disturb, or distort in any way the normal vision of the average being. So close, indeed, in theme is this art to the observation and experience of the general public that one is apt to overlook those qualities which so sharply differentiate it from current production along similar lines. While it is true that his subjects often resemble those of Rivière, Bernstamm, or Maillard, who are to-day working side by side with him in Paris, nothing could be further apart than the results achieved in each case. You could never confuse the work of Paul Troubetzkoy with that of any other artist. The stamp of his individuality is everywhere unmistaka-

Young woman knitting

Young woman seated on bench

ble. And yet it must always be borne in mind that he takes life quite as he finds it. He does not seek to invent new forms, but to do something infinitely more difficult—to give fresh spirit and impetus to those which already exist.

If you should chance to survey the field of contemporary sculpture with a certain fullness of understanding, you would encounter three dominant figures, three figures which, not alone by virtue of their accomplishment itself, but through the commanding significance of their personality and influence as well, occupy a place apart. The name of one, Auguste Rodin, springs spontaneously to the lips; the other two are Constantin Meunier and Paul Troubetzkoy. This is, of course, not equivalent to saying that these men are our three greatest modern sculptors, for such a contention would be both invidious and juvenile. It is merely that, in relation to a somewhat more inclusive view of art than is usually taken, their work stands out in bold relief against a decidedly diffuse and indefinite background. In art as in every phase of organized activity, it is necessary to have a programme, to move toward some specific end, and this is eminently the case with the above-mentioned men. They each present a clear image of that which lies before them, and everything they undertake merely

adds to its relative finality. Their work stands for a certain definite sequence of ideas, and as such marks a distinct epoch in the onward march of esthetic and intellectual expression.

Radically different in most respects, they have one additional point in common, and that is that, had they so chosen, they might each have won commensurate recognition in painting as well as sculpture. The dry-points, drawings, and color sketches of Rodin are among the most cherished acquisitions of the discriminating collector; for the first fifty years of his career, saving a brief period at the outset, Constantin Meunier was exclusively a painter; and it is needless to reaffirm the penchant Paul Troubetzkoy has always displayed for brushes and palette. Boasting so comprehensive an endowment, it is natural that the work of these men should possess distinct graphic as well as plastic appeal, and this is largely why it has been able to exert such a profound and far-reaching influence upon the popular mind. Their conception of the functions of their craft has been liberal in the extreme, and has met with corresponding response. Through their combined breadth of vision and manipulative dexterity they have broken down that hitherto insurmountable barrier which has separated sculpture from humanity, and have made their art a vehicle for

the portrayal of modern feeling, modern effort, and modern life.

In the realm of plastic emotion Auguste Rodin reigns supreme. No one has ever infused into cold and intractable stone that same degree of passional significance or given to the surface of marble a similar warmth and mellowness of tone and texture. The imprisoned feelings of mankind throughout the ages here find their mute yet eloquent expression. In these strangely contorted or grandly simple forms, in these bowed heads or upturned faces, these tense or relaxed limbs, may be read the entire story of mortal desire, baffling and enigmatic though it be. While this art has certain strong affiliations with the past, it is modern in spirit, modern, above all, in its restless search for that solace and calm which, alas, it can never find. If the somewhat hieratic secrets of latter-day emotion are laid bare to us in the art of Auguste Rodin, the salutary vigor of current industrialism is the text of Constantin Meunier's more sturdy observation. Sculpture with Meunier leaves the abstract world and comes squarely to earth, where it chants, with a power and majesty hitherto unheard, the solemn hymn of labor. The stalwart dock-hand, the miner, and the grimy puddler and foundryman are his heroes. There is no feverish anguish of body

or of soul here. There is only work, work performed with a rhythmic nobility which never fails to awaken the sympathy and enthusiasm of the onlooker.

Full of purposeful unity as are the respective legacies of Rodin and Meunier, they are not more consistent in scope and aim than is that of the youngest member of the group. Paul Troubetzkoy is the plastic exponent of modern life in the truest meaning of the term. He it is who has brought sculpture into the social circle. No one has expressed so eloquently the endearing sentiment which enfolds infancy and childhood, or the composite sympathies of the typical man and woman of to-day. Abstract and passionate with Rodin, concrete and poignantly human with Meunier, sculpture in the hands of Paul Troubetzkoy is placed at the disposal of contemporary society with a frank naturalness such as it has never before enjoyed. It was of course necessary that we should first have attained that intellectual force, that delicacy of feeling, and that refinement of physiognomy which he depicts with such ease and penetration, but having done so, it is fortunate that he has been able to give these qualities enduring semblance. Whatever he touches bears the stamp of conviction. This art, though so delectable in spirit, is devoid of superficiality. While facing fact with a

Model resting

Spanish dancer

certain ingenuousness, it goes deeper than is at first apparent. It is to the lasting credit of Paul Troubetzkoy that he has given his medium wider application than it might otherwise have achieved. On looking at these expressive statuettes or eloquent portrait busts, on studying these children and animals, or these maturer beings upon whom experience has left its unmistakable impress, you cannot help realizing that the world in which they have found themselves is a free world, a world possessing air, light, and color as well as mere form. Conventional conceptions of sculpture disappear in the presence of work so supple, so alert, and so animated, and art displaying a similar buoyancy and flexibility of spirit need have no fear in confronting either the complexities of the present or the still undefined problems of the future.

The following numbers are not exhibited:
2, 10, 17, 18, 22, 24, 33, 37, 40, 54, 55, 56, 57, 58, 62, 76, and 79 (the last-mentioned number is not a piece of sculpture).

CATALOGUE OF PORTRAIT BRONZES AND OTHER SCULPTURE

1 Monument of the Emperor Alexander III (1881–1894), Place Znamiénskaïa, St. Petersburg, dedicated June 5, 1909

2 Project for a monument of the Emperor Alexander II, Czar of Russia 1855 to 1881, who from 1858 to 1861 emancipated 23,000,000 serfs

3 Project for a monument of Dante

4 The Grand Duchess Serge

5 The Grand Duke André Vladimirovich

6 Tolstoy on horseback (1899)

7 Tolstoy on horseback (1910)

8 Bust of Tolstoy (plaster)

9 Bust of Tolstoy (bronze)

10 The two sons of the Prince Serge Troubetzkoy

11 Count Witte

12 Prince Leon Galitzin

13 Feodor Chaliapin

14 Anatole France

15 Helleu
16 Baron Henri de Rothschild
17 M. Kramer on horseback
18 Auguste Rodin
19 Sorolla
20 Signor Giulio Savarese
21 The painter Giovanni Segantini
22 Signor Torelli-Viollier
23 Monsieur Zadoks
24 Sir William Eden
25 G. Bernard Shaw
26 Mr. William K. Vanderbilt
27 Mrs. William K. Vanderbilt
28 Elder daughter of Mrs. William K. Vanderbilt
29 Younger daughter of Mrs. William K. Vanderbilt (bust)
30 Younger daughter of Mrs. William K. Vanderbilt (full length)
31 Mrs. Lydig
32 Mrs. Harry Payne Whitney
33 The Princess Gagarin with her daughter
34 Daughter of the Prince Scipione Borghese on horseback
35 Daughter of the Prince Scipione Borghese (full length)
36 Marquesa Casa Fuerte

37 The Princess Baratinsky (Mme. Lydie Yaworska)
38 Danseuse (Mlle. Svirsky)
39 Mme. Décori
40 Mme. Gouion
41 Mme. Hoerneimer
42 The Princess Paul Troubetzkoy
43 The Princess Paul Troubetzkoy in street attire
44 The Princess Paul Troubetzkoy on horseback
45 Portrait of young woman
46 Young woman knitting
47 Young woman seated on bench
48 Model reclining
49 Young girl seated, covering herself
50 Model resting
51 Spanish dancer
52 Hindu dancer
53 Portrait of young woman
54 The Flight of Time
55 Father and daughter
56 Mother and daughter
57 The Indian Scout
58 Milanese fiacre in the snow
59 Russian sledge and driver (izvóstchik)
60 Samoyed, reindeer, and dogs
61 Camel with Bedouin rider
62 Young woman seated, with dog

63 Young woman feeding a dog
64 Little girl kneeling, with dog
65 Little girl standing, with dog
66 Little girl with dog lying down
67 Little girl with bear
68 The wolf "Vasca"
69 Young female wolf, "Marguerite"
70 Samoyed dog lying down (1)
71 Samoyed dog lying down (2)
72 Italian hunting-dog (brach)
73 Mare and foal
74 Pure blood-horse belonging to Mr. William K. Vanderbilt
75 Elephant
76 Cow grazing
77 Cow with head turned back
78 Ghouls (Didactic)
79 Troubetzkoy in his studio
80 Athlete (Health and Strength)

Hindu dancer

Portrait of young woman

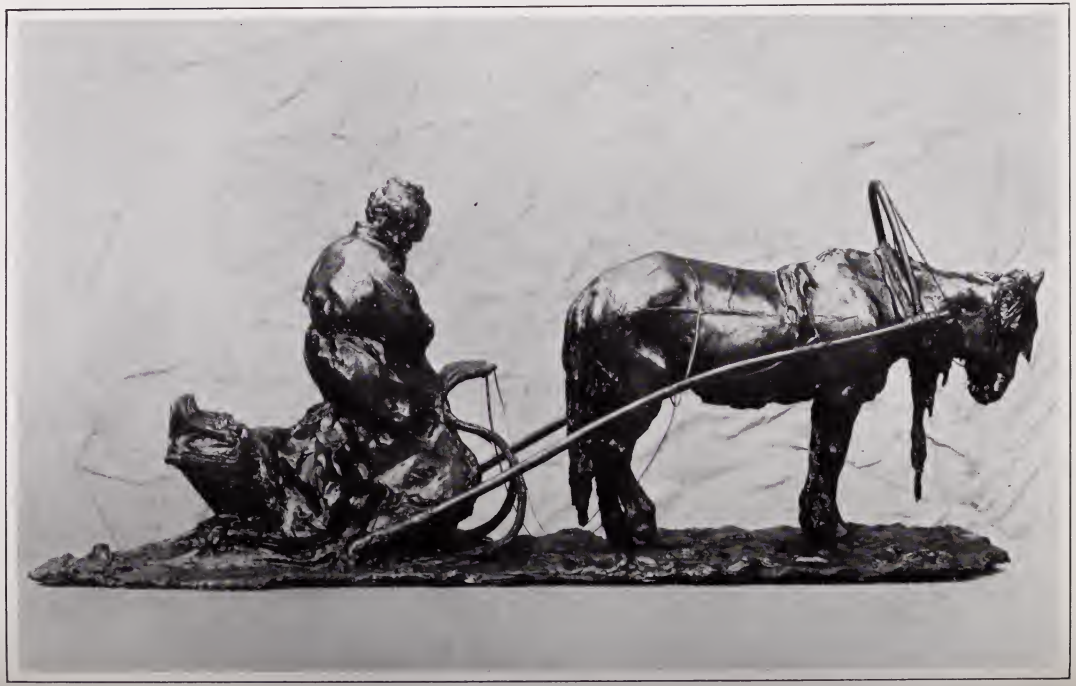
The flight of Time

Father and daughter

Mother and daughter

The Indian Scout

Milanese fiacre in the snow



Russian sledge and driver (izvóstchik)

Samoyed, reindeer, and dogs

Camel with Bedouin

Young woman seated, with dog (first view)

Young woman seated, with dog (second view)

Young woman feeding a dog

Little girl kneeling, with dog

Little girl standing, with dog

Little girl with bear

The wolf, "Vasca"

Young wolf, "Marguerite"

Samoyed dog lying down (1)

Italian hunting-dog (brach)

Mare and foal from the stables of the Princess Ténicheff

Mare and foal

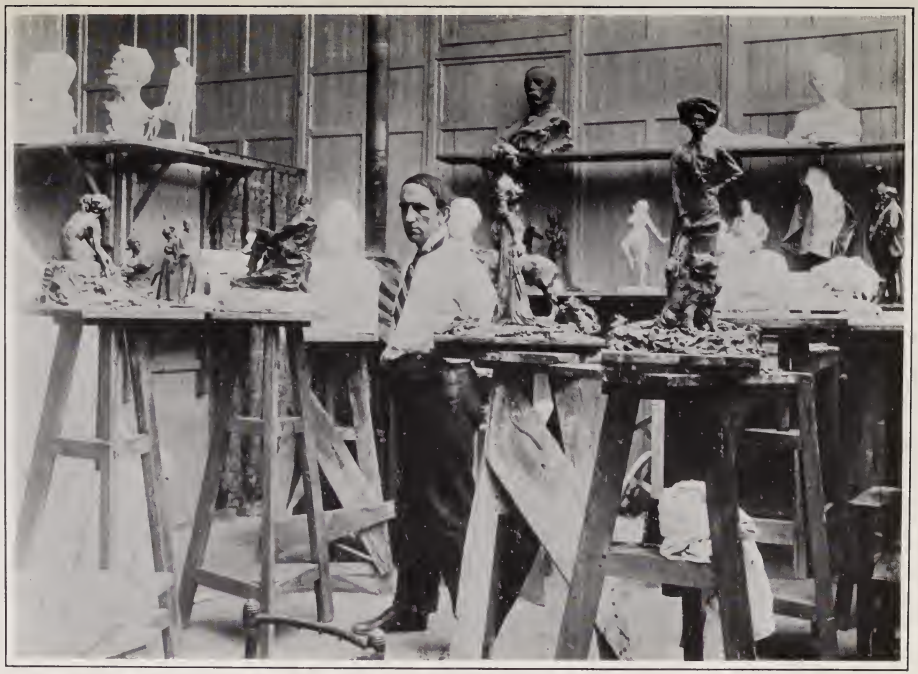
Pure blood horse belonging to Mr. William K. Vanderbilt

Elephant

Cow grazing

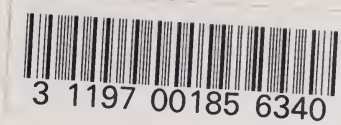
Cow with head turned back

Ghouls (Didactic)



Troubetzkoy in his studio

Athlete (Health and Strength)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